

13/11/2001

CREATING A FUTURE OUT OF THE PAST: THE WORK OF THE ANTIQUITIES DEVELOPMENT PROJECT AT QUSEIR

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INTRODUCTION

Early this year, work began in earnest on the investigation, restoration and presentation of one of Egypt's lesser-known monuments: the Ottoman fort known to Quseiris (as the local inhabitants are known) as the "Tabiya" in the Red Sea port of Quseir (Fig. 1). The project is one of four being funded by USAID and administered through the Antiquities Development Project (ADP) by the American Research Center in Egypt (ARCE). The ultimate objective of the Project is to establish the renewed building as the Red Sea's first cultural Visitors' Center, informing Egyptian and foreign visitors about the past and present of the Egyptian Red Sea coast: a rich and, until relatively recently, little-explored subject.

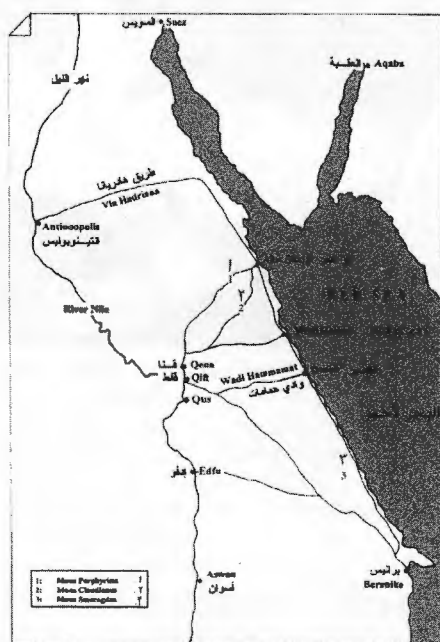


Figure 1. The Red Sea showing location of Quseir

The archaeological and conservation aspects of the project, mostly carried out in the first half of 1998, are now largely complete. While much archaeological research and study remains to be done and the Visitors' Center awaits its finishing touches, it is possible now to reflect on what has been accomplished and learnt over the past nine months.

BACKGROUND

Until the 1960's, with the construction of the first asphalt roads along the Red Sea coast and across to the Nile Valley, Quseir was isolated to a degree that it is difficult for the modern visitor to conceive. Hasan,

the fort's head *gafiya* (antiquities guard), recalls from his childhood the weekly post being brought by camel from Qena: a three-day trek. The very existence of a town in such an isolated location is more than a simple accident of geography: it has no hinterland, no economic basis in the sense that we are used to. Like all Red Sea towns of history, Quseir has a compelling commercial and political *raison d'être* which has led merchants and administrators through time to set up the complex support networks necessary to maintain an urban settlement in so hostile an environment.

Modern Quseir, it would appear, is an Ottoman foundation. It replaced the Mamluk (and formerly Roman) port seven kilometers to the north at Quseir el-Qadim (excavated by Donald Whitcomb and Janet Johnson in the period 1978-82). The apparent explanation for this change of location is silting up of the lagoon which provided such a safe harbor for ships at Quseir el-Qadim. The provision of a fort above the new harbor to the south is an indication that it was a settlement established at least with official approval, and very possibly by central initiative.

These periodic occupations and abandonments are another reminder of the fragility of urban society in the desert. By contrast with the ports of

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THE NINTH INTERNATIONAL CONFERENCE OF NUBIAN STUDIES

BOSTON MUSEUM OF FINE ARTS AND NORTHEASTERN UNIVERSITY
AUGUST 21-26, 1998

BY TIMOTHY KENDALL
MUSEUM OF FINE ARTS, BOSTON

From August 21 to 26, 1998, the Museum of Fine Arts (MFA), Boston hosted the Ninth International Conference of Nubian Studies with the generous assistance of the African-American Studies Departments of Northeastern and Harvard Universities. It was the first time this important quadrennial conference of the International Society for Nubian Studies (ISNS) had been held in the United States. The conference, held in lecture halls both in the MFA and at nearby Northeastern University, was attended by 148 (about half) of the Society's members, representing sixteen different countries. One hundred four papers were presented. While regrettably these cannot all be mentioned here, many will be published in the forthcoming conference proceedings, which, like a significant part of the conference itself, will be generously supported by a grant from the W. E. B. DuBois Institute, Harvard University.

The conference officially convened Friday morning, August 21; the attendees were welcomed by Malcolm Rogers, Ann and Graham Gund Director of the Museum of Fine Arts (in absentia); by Dr. Rita Freed, Norma Jean Calderwood Curator of Ancient Egyptian, Nubian and Near Eastern Art of the MFA; by Dr. Gaballa Ali Gaballa, President of the Supreme Council of Antiquities; by



(From left to right) Mr. Faiz Hassan Osman, Dongola University, Sudan; Prof. Khidir Adam Eisa, Dept. of History, University of Khartoum; Prof. Ali Osman Mohamed Salih, Chairman, Dept. of Archaeology, University of Khartoum; guest; Prof. Initsar Soghayrun el-Zein, Khartoum.

Dr. Jean Leclant, Secrétaire Perpetuel of the Academie des Inscriptions et Belles-Lettres, Institut de France, and President Emeritus of the ISNS; by Dr. Charles Bonnet, President of the ISNS; and by Mr. Hassan Hussein Idriss, Director General of the National Corporation for Antiquities and Museums of the Sudan. This ceremony commenced five and one half days of stimulating and exciting reports on recent Nubian research and fieldwork in the Sudan.

Following its tradition, the conference was organized into plenary or main paper; sessions devoted to the several distinct cultural phases of antiquity: Prehistoric, Bronze Age, Pharaonic, Napatan, Meroitic, Christian, and Islamic (although this year there was no Islamic plenary ses-

sion). Each of these sessions featured a main paper or a cluster of papers on a special topic; the objective of each session was to summarize the state of our knowledge on a particular aspect of the period discussed. Following these sessions, held in the morning in the Remis Auditorium of the MFA, there were two simultaneous afternoon sessions held at North-eastern University also featuring papers organized around particular periods or topics.

While the main conference took place from Friday, August 21 to Wednesday, August 26, a special public symposium on the archaeology of Nubia and the Sudan was held in Remis auditorium at the MFA on Saturday and Sunday afternoons. This event was attended by nearly 400 people, some having come from as far away as California and Buffalo, New York. Funded by the National Endowment of the humanities, this symposium featured introductions, on the respective days, by Mr. Hassan Hussein Idriss and Dr. Gaballa Ali Gaballa, respective heads of the Sudanese and Egyptian antiquities departments. Each day featured eight invited speakers, discussing in chronological order the different phases of Nubian history in relation to their own archaeological work. Subjects ranged from Prehistoric graves to early Islamic tombs. The most unusual presentation was that

of Dr. Maurice Byrne, a music instrument historian from England, who presented the results of his researches on all the surviving examples of Greek auloi, especially those found in Pyramid No. 6 at Meroe. After creating models of the instruments, he proceeded to play them and demonstrate how they sounded before the audience which was completely spell-bound.

The first session of the main conference was held Friday morning and featured the Prehistorians. The session focused less on a single issue than on a variety of exciting recent field results. Jacques Reinold, Director of the French section of National Corporation for Antiquities and Museums in Khartoum, presented the results of his excavations of Neolithic cemetery sites near the Third Cataract, dating to the fifth and early fourth millennia B.C. Here burials with simple grave goods were clustered around single rich burials. The patterns strongly suggest sharp social divisions and the existence of ruling elites. While the pottery and stone tools of the rich burials are of extraordinary quality both in manufacture and artistic merit, the most remarkable object found was a polished stone figurine, phallic in shape and size, in the form of a female with two pronounced, naturalistically ren-



(From left to right) Dr. Renée Friedman, The British Museum, Dr. Rudolph Kuper, Director, Heinrich Barth Institute, University of Cologne, Dr. Anthony Mills, Dr. Friedrich W. Hinkel, and Dr. W.V. Davies, Keeper of Egyptian Antiquities, The British Museum.

dered rolls of flesh about the midriff.

Hans Ake-Nordstrom of Uppsala University presented reconsidered data derived from the results of the Scandinavian Joint Expedition to Nubia suggesting social stratification in Lower Nubian A-Group cemeteries. Francis Geus, of the University de Charles de Gaulle at Lille, presented his discovery at Sai Island last season of intact early third-millennium food storage pits, complete with well-preserved foodstuffs and archaic Egyptian potsherds — the earliest Egyptian wares yet found south of the Second Cataract. Birgit Keding discussed the University of Cologne's survey of the Wadi Howar, an extinct river system stretching from Chad to the Nile near Dondola. The team found many distinctive cultural complexes dating from the sixth millennium B.C. to the first millennium, when the Howar dried up and permanent settlements disappeared. One afternoon session featured papers on the site of Gebel Barkal and the excavations by the Museum of Fine Arts, Boston, the Clos Foundation, Barcelona, and the University of Rome. The second session was devoted to Islamic research. At the end of the day, members partook of a splen-

did reception in the grand Koch Gallery of European paintings at the MFA.

Saturday morning's plenary session was devoted to recent research at Kerma, conducted by the Mission of the University of Geneva under the direction of Charles Bonnet. Dominique Valbelle of the Université de Charles de Gaulle, Lille, proposed that the ubiquitous Egyptian statues and inscriptions found at Kerma may have had special significance and function for the elites at Kerma. Matthieu Honegger reported on the extensive remains of the early third-millennium BC (pre-Kerma) village complex found beneath the Kerma cemetery. These buildings were rectangular in shape, repeatedly rebuilt on the same spot, and possibly cultic in function, while the periphery of the site seems to have been girded with defensive fences. Brigitte Gratien presented the results of her continuing work on the seals and seal impressions found at Kerma and their implication for understanding the mercantile exchanges between Egypt and Kush. Beatrice Privati discussed new pottery classifications identified by the Geneva Mission in

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Dr. Laszlo Török of the Archaeological Institute of the Hungarian Academy of Sciences with Prof. Charles Bonnet, Director of the Sudan Mission of the University of Geneva.

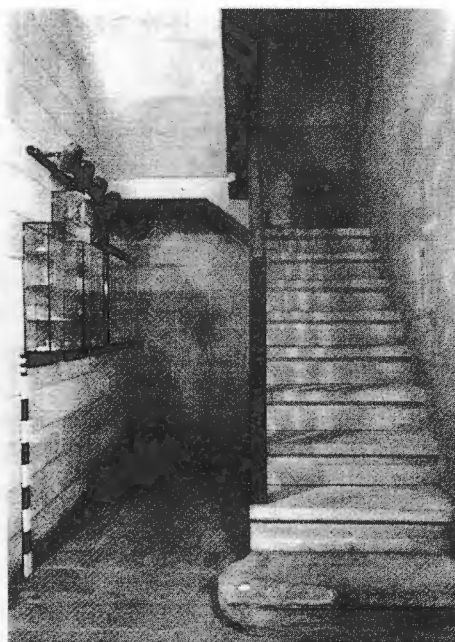
EGYPTIAN ANTIQUITIES PROJECT UPDATE

On October 29, thanks to the gracious hospitality of Drs. James McCready and David O'Connor, the Institute of Fine Arts was the setting for a lecture by Robert K. (Chip) Vincent, Project Director of the Egyptian Antiquities Project (EAP), who updated ARCE members and friends on the Egyptian Antiquities Project. The Institute hosted a reception for attendees after the lecture.

Beginning in Cairo his tour of EAP and Antiquities Development Project (ADP) sites, Chip showed some work in progress as well as the first finished project, the Sabil-Kuttab Nafisa al-Bayda. This is a small building near the Bab Zuwayla, the southern gate of the old city, which combined a sabil, or place where water was dispensed to passersby, with a kuttab or Koranic school. This sabil-kuttab was endowed by the rich widow of the emir in power at the time of the Napoleonic invasion, so the building has historic as well as artistic value. The walls have been stabilized, a new stairway has been built to replace one that was crumbling and the grillwork has been restored. The result is a lovely small building, which we hope can eventually be used as a bookshop/visitors' center for the area. The Bab Zuwayla itself is now under scaffolding and work to clean and consolidate it and replace the stones at its base is underway. Nearby, thanks to a USAID project to install a sewer for the whole area, what was once a "moat" filled with refuse around the mosque of Saleh Tala'i is now a paved walkway and the adjoining merchants' shops are drying out. In the mosque itself, work proceeds on the minbar (pulpit). Because of the moisture in the wall that it was



Steps leading to school room, before and after restoration.
Photos by Francis Dzikowski



attached to, it had warped. It has been removed from the wall and it is drying out naturally. The fine woodwork is being carefully conserved with a varnish from the 1950s being cleaned away to reveal the brightness of the wood beneath it.

Not far from the Bab Zuwayla, work is going forward on the Bayt al-Razzaz. This wonderful old house has

180 rooms, many of them, including the great hall, gems of their type. Most of the work that has been done so far has been basic structural conservation like the shoring up of unstable walls and ceilings. Currently, a dangerously bulging wall is being dismantled and rebuilt. Cleaning the complex required over 320 truckloads of debris to be carted away, including the Nasser-era bomb shelter. Nearby are three houses that are being renovated and where sanitary fittings have been installed to further strengthen the fabric of this area of Cairo.

Another sabil, that of Mohammed Ali, all a lacework of marble, is about to be conserved not far from the Bab Zuwayla. The fact that many of these monuments are in close proximity illustrates the position of the EAP that it is important to cluster sites within a relatively small area to create a critical mass. Chip showed a map with all of the ARCE work sites as well as those of several other countries and the Supreme Council of Antiquities; when these monuments are finished the whole area will be enhanced. Nowhere is this more true than where USAID has worked on groundwater problems. The inhabitants of the area as well as the monuments benefit from the sewer and drainage systems that they have installed or plan to install.

A relatively new project that is also dependent upon clearing up groundwater problems, is the synagogue of Maimonides. Once the site is dry, cleanup and conservation can be undertaken there. This was once the burial site of the famous medieval Jewish philosopher and consequently has a great deal of historical interest.

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MYSTERIES OF THE MUMMIES

Well worth a visit is San Diego's Museum of Man. Located at the entrance to Balboa Park, it is the city's only anthropological museum. The architecture is Spanish colonial and mission style, with a polychrome tile dome and ornate 200-foot tower. The complex was constructed in 1915, when San Diego hosted the Panama-California Exposition. Local activists formed the association that eventually created the Museum of Man. Two of the Exposition's original exhibits "The Story of Man through the Ages" and "The Science of Man" eventually became part of the permanent collections of the museum. Another ongoing display is "Life and Death on the Nile: Sun Gods and



Falcon
Sarcophagus
(Ptolemaic Period
c. 305 BC-30 BC)
contains a "corn"
mummy shaped like
a falcon with a
beaten silver mask.

Mummies in Ancient Egypt" showing ancient funerary objects depicting Egyptian daily life and their concern for the afterlife. Included are utensils, mummy masks, sacred amulets, ushabtis, falcon shrines, coffins, Nefertiti's cartouche and a human mummy. The Children's Discovery Center is a hands-on gallery; its first show, "Time Travel to Ancient Egypt" features a walk-through rendition of an 18th-Dynasty

Egyptian nobleman's home.

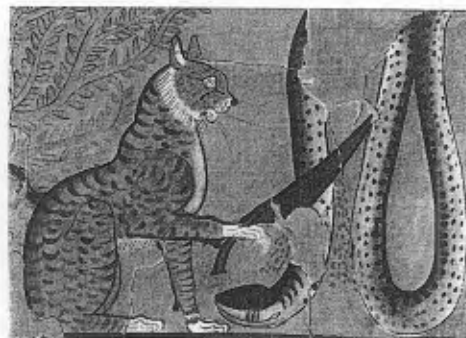
The Museum's newest show, *Mysteries of the Mummies*, opened on July 13 and will run through May 16, 1999. The show contains a dozen human mummies from Egypt, Mexico and Peru, animal mummies of an ibis, cat, dog, falcon and crocodile, and artifacts such as embalming tools and tomb figurines. Ushabtis on display range from the earliest (simple wooden pegs) to later ones made of faience and decorated with vivid colors and inscriptions from the *Book of the Dead*.

In addition to an array of Ptolemaic Period (332 to 30 BC) mummies, Bob Brier's famous mummy Mumab I is featured. Working with Ronald Wade, the director of anatomical services of the University of Maryland School of Medicine, a modern cadaver was mummified using ancient Egyptian technologies and techniques. Brier first traveled to Egypt to get natron, a drying agent found along the Nile, and oils of cedar, lotus, palm, frankincense and myrrh. A special room was built at the medical school, recreating the high temperature (115 F.) and low humidity of an Egyptian tomb. The body's brain, spleen, liver, intestines and other organs were removed and placed in canopic jars but the heart, believed by the Egyptians to be the seat of the soul, was left in the chest. Natron was piled over the body and left for 35 days, reducing its weight by half. Next the body was washed with palm wine and anointed with the fragrant oils, then wrapped with linen bandages soaked with oil and left in the hot, dry room. This exhibition was the first extended public display of Mumab I; normally it is in storage at the University of Maryland, where it serves as a source for tissue samples.

Another display compares American and Egyptian funerary practices. An Egyptian mummy case from the 26th Dynasty is compared to a simple modern wooden casket. It appears that Egyptian rituals focused on the deceased, in contrast with the American custom of focusing on the bereaved.

*San Diego Museum of Man
Balboa Park*

*July 13, 1998 through May 16, 1999
Call 1-619-239-2001*



Cat and Serpent (Thebes) 19th Dynasty,
ca. 1290 BC. Detail from a facsimile of a
wall painting from the Tomb of Sennedjem.
The Metropolitan Museum of Art,
Rogers Fund, 1930.

ARCHAEOLOGICAL ARTISTS IN EGYPT

This fall, Brown University's Department of Egyptology commemorated its fiftieth anniversary with an exhibition of drawings, watercolors and oil paintings of Egypt's ancient temples and tombs. In addition it acknowledges Rhode Island's contributions to the field. The state was home to the first American professionally trained Egyptologist, Charles Edwin Wilbour, and to the archaeologists Theodore M. Davis and Albert Lythgoe. It was also the birthplace of Joseph Lindon Smith, whose 40 paintings were featured in the exhibition. Represented among those artists

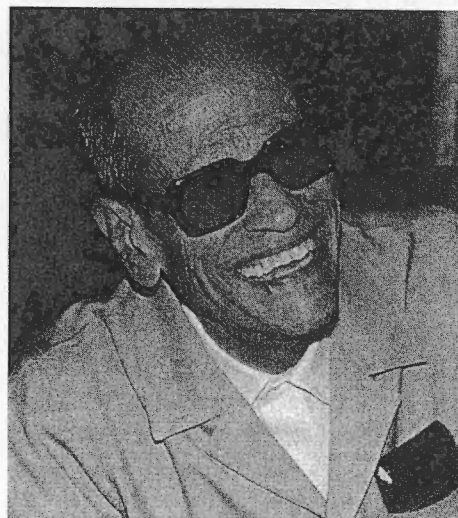
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A BIOGRAPHICAL DICTIONARY FOR MODERN EGYPT

BY ARTHUR GOLDSCHMIDT, JR.

ARCE FELLOW

PROFESSOR OF
MIDDLE EASTERN HISTORY
THE PENNSYLVANIA STATE UNIVERSITY



Naguib Mahfouz. Credit: NYPL

Arabists, and Orientalists) and 'Umar Rida Kahhala's *Mu'jam al-muallifin* (*Dictionary of Writers*) to collected essays written for a popular audience about famous nationalists or Muslim heroes in recent Egyptian history. Less frequent, but certainly well-known, are the directories of living Egyptians or Arabs, such as the now-defunct *Who's Who in Egypt and the East*, the current *Who's Who in the Arab World* and the recently published *al-Mawsu'a al-qawmiyya*. Usually, they focus either on those who are still alive, the genre known to Americans as the *Who's Who*, or on those who have died, the type that many American scholars misconstrue or undervalue.

Yet non-Egyptian scholars, especially historians, seriously need a biographical dictionary that answers basic questions about the individuals whose names are most apt to come up in writings or conversations about modern Egypt. They may know, more or less, the "big names" in the subject, rulers like Muhammad Ali or Gamal 'Abd al-Nasir, nationalist heroes like Mustafa Kamil and Sa'd Zaghlul, and famous writers like Ahmad Shawqi and Naguib Mahfouz. Of course, they may not know vital facts about the

life of one of these Egyptians, or his connections with influential figures who are perhaps not so well-known, or the experiences that shaped his approach to governing Egypt, to defying foreign colonizers, or to composing his poetry or novels. Almost all scholars experience as graduate students, if not throughout their lives as researchers, the frustration of encountering the name of some worthy figure in a work on Egyptian history whom the author assumes is well-known, but whom the researcher cannot place (the literary equivalent of "your face is familiar but I've forgotten your name"). A non-Egyptian, especially, might confuse General Muhammad Riyad with Foreign Minister Mahmud Riyad or the leader of Misr al-Fatat with Egypt's Ambassador to Washington during the Suez Crisis, both named Ahmad Husayn. It is easy but embarrassing to confuse, as I have done, one-time prime minister Yusuf Wahba with the popular stage star Yusuf Wahbi. Even if there is no chance of confusing the name, how many of us can identify and give a context to such actors in Egypt's history as Mahmud Sami al-Barudi, Mahmud Fahmi al-Nuqrashi, or Ceza Nabarawi? We may know Lord Kitchener, but what about Lord George Lloyd, who was not Lloyd-George, or Sir Miles Lampson, who became Lord Killearn? Except for the deeply flawed *Biographical Dictionary of the Middle East* (1991) by Yaacov Shimoni, we must make do with such general reference works as the *Oxford Encyclopedia of the Modern Islamic World* (1995), the *Encyclopedia of the Modern Middle East* (1996), or the second edition of the *Encyclopedia of Islam* (1956-?), all of which intersperse non-biographical entries with biographical ones.

Even those researchers who read

The biographical dictionary is a literary form that is better understood by most Egyptians whom I have met than by most Americans. American biographical dictionaries certainly do exist and are often used by researchers and librarians: the *Dictionary of American Biography*, soon to be replaced by American National Biography, and *Who Was Who* are well-known examples of the genre. Nonetheless, many historical researchers ignore them, assume that they can be produced only by large committees of researchers, or do not consider them essential to the work of the historian. In Egypt, by contrast, the biographical dictionary is an ancient and respected literary genre that serves a number of cultural needs.

But let us first examine the present state of the art in modern Egyptian historical studies. People who read Arabic well have access to an immense number and variety of books containing short biographies of illustrious men and women who have in some way played a role in Egyptian history since the late eighteenth century. They range from works such as Khayr al-Din al-Zirikli's *al-A'lam: qamus tarajim li-ashhar al-rijal wa-al-nisa min-al-'Arab wa al-musta'ribin wa al-mustashriqin* (*Notables: Dictionary of Short Biographies of the Best-Known Men and Women among Arabs*,

Arabic and have ready access to historical dictionaries written for Arabs often face daunting challenges. Names are apt to be arranged by-ism first name, even if no one uses it, (as in "Muhammad Hafiz Ibrahim"), and cross-referencing is rare. Vital facts or revealing anecdotes may be omitted. They may lack accurate death dates, which might direct the historian to relevant obituaries, or even source citations. If given, references may be telescoped into a short title, a volume number, and the first page of the reference. Ulama, poets, and journalists tend to get better coverage than politicians, entrepreneurs, and labor leaders. Women may be segregated into separate biographical dictionaries. Cartoonists, cinema and television actors, popular singers, and poets who write in colloquial Arabic are also underrepresented.

Although the dominant trend in the Western historiography of Egypt is now focused on economic and social trends rather than on the more traditional politics, diplomacy, and war, the need for biographical information remains strong. Influential individuals interact with societal forces. Popular feeling among Egyptians is often expressed in terms of admiration or disdain for certain personalities who exemplify that which is hailed or hated. Historians need biographical data, even if they do not admit it. As a writer of introductory books on the history of the Middle East and of modern Egypt, as well as more specialized works about Egypt's nationalist movement, I am acutely aware of this need and have been keeping manual card files on significant Egyptians during my whole professional career, i.e., since 1965.

Why are biographical dictionaries more recognized and better understood by educated Egyptians than by Americans? First of all, the genre was developed and refined by Muslim scholars who needed to verify the

hadith reports ascribed to the Prophet Muhammad and his associates. They often were used to facilitate the work of a genealogist studying the history of a tribe, clan, or family. The writing of biographical dictionaries provided moral exemplars for the edification of young readers or of recent converts to Islam. They might attract supporters for a particular group or ideology. They have become a common form of journalistic writing in recent years; Shukri al-Qadi has written brief biographical sketches for *al-Gumhuriyya* and later reissued many of them in two books of *Shakhsiyyat*. Earlier examples include Jurji Zaydan's *Tarajim mashahir al-sharq* (*Lives of Famous Easterners*) and Muhammad Husayn Haykal's *Tarajim misriyya wa gharbiyya* (*Egyptian and Western Biographies*). Historians of earlier times, such as 'Abd al-Rahman al-Jabarti, 'Ali Mubarak, and 'Abd al-Rahman al-Rafi'i, interspersed their narratives with biographical sketches.

Given this disparity between the Egyptian and American writing of history, and taking into account the perceived need of western historians for Egyptian biographical data, I have tried to narrow the gap from my accumulated source notes, as a contributor to the *Encyclopedia of the Modern Middle East* and author of the revised *Historical Dictionary of Egypt* (1994), replacing a work by the same name, better known in Egypt, by Joan Wucher King, in the Scarecrow Press *African Historical Dictionary* series edited by Jon Woronoff. It should be explained, though, that more than half of the entries in my historical dictionary are not biographical. More recently, I signed a contract with Lynne Rienner Publishers to write a book, tentatively named *A Biographical Dictionary of Modern Egypt*, which I submitted this past August. It has been read by anonymous reviewers, whose comments will require me to make fur-

ther changes before the book is published next year. I will also keep up my computerized data-base, hoping that a biographical dictionary of Egypt can some day be placed on the World Wide Web, enabling other scholars as well as myself to add new biographical entries, specific information about existing figures, and further source citations to the work.

Because my grant from the American Research Center in Egypt lasted for only three months, limiting my stay in Cairo to the period from mid-January to late April 1998, I decided to work steadily on updating my biographical notes before this sojourn. I found that my manual files, spanning thirty years of note-taking, were not always complete or consistent. In addition to converting them to word-processor files, I have scanned them thoroughly to fill in gaps and remove inconsistencies, using sources available to me in the United States. Whenever my home library and that of the Pennsylvania State University failed to meet my needs, I drew on the resources of the World Wide Web, the Research Libraries Information Network, and Interlibrary loans to correct and update my entries. I benefitted especially from three days in the library of the University of California at Berkeley, where I was able to check some of the books to which I had references and also learn of some recent Egyptian publications that I had not seen before. With approximately 375 entries, I had what I thought was a fair sampling of persons who have been significant in Egypt's national history since the late eighteenth century, including such fields as politics, law, literature, journalism, the military, visual and dramatic arts, poetry, and music. I had, mainly through trial and error, set up a standard format for each entry, with at least an idea of the minimum amount of information to be sought for each

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entry in my work. I worked out a plan to complete writing the short biographies and to strengthen my bibliographies for all entries, especially drawing on older books and periodicals that are available only in Egypt.

Soon after I went to Egypt on January 15 1998, I began to read new Egyptian biographical dictionaries that are not yet well known abroad, such as Mustafa Najib's *Mawsu'at al-'alam Misr* (1996) and Lam'i al-Muti's *Mawsu'at hadha al-rajul min Misr* (1997) (*The Encyclopedia of 'This Man's From Egypt'*). I also looked for and read Arabic books of collective biography available in the libraries of the American University in Cairo and the American Research Center in Egypt. I also tried to verify death dates, using older newspapers, magazines, and books that I could find only at the Egyptian National Library (Dar al-Kutub), where my efforts have been about fifty percent successful. In addition, I contacted my Egyptian adviser, Dr. Yunan Labib Rizq, whose publication on political parties in Egypt is well-known to scholars in the West and whom I have known personally since 1981. He has taken time from his busy schedule to read my preliminary list of names, suggest some deletions, introduce me to younger colleagues who work at *al-Ahram's* Center for Historical Studies, arrange for me to address his *Nadwa* at the Women's College of Ain Shams University (which I did, speaking in formal Arabic, on March 3, 1998), and secured my admission to the extensive archives of *al-Ahram*.

Having conducted research there in 1981-82, I knew that I would want to return to the *al-Ahram* archives during this visit, yet I was amazed at the newspaper's collection of clippings about biographical figures, as well as key issues, in the history of

modern Egypt. I have spent many mornings and early afternoons reading the detailed biographical sketches and newspaper cuttings (many from magazines or from daily newspapers other than *al-Ahram*) for most of the contemporary figures in my biographical dictionary. The archives are especially helpful for Egyptians who are living now or who have died since about 1960. I have spent many evenings revising entries on my laptop computer, based on what I have learned from those file folders. I believe that any scholar, Egyptian or foreign, who works on twentieth-century Egyptian history, politics, economics, literature, or the arts would benefit from spending time consulting these archives.

When the noted modern Egyptian historian, Dr. Muhammad 'Abd al-Khalik Lashin, introduced me to the historians' *Nadwa* (circle), he made an interesting observation based on his experiences as a visiting scholar in the United States: American scholars often present their work in only partially completed form to seminars of their colleagues or graduate students, in an effort to elicit comments that may help them to improve their work before they submit it to publication. He therefore urged our listeners to pay attention to my talk and to my list of names (of which I had prepared copies in English accompanied by Arabic translations), in order to offer criticisms and suggestions. In part because I was given less than three weeks' notice of this talk, as well as the fact that it is difficult to speak in formal Arabic, I kept my prepared remarks brief and therefore allowed more than an hour for dialogue with my Egyptian audience, who offered not only suggestions of names to be added to my list, but also of sources that I might consult. I was flattered when Dr. Lashin called my biographical dictionary a "bold project." Indeed I would not be offended if, as I complete my researches in Cairo,

and when my biographical dictionary is published, I receive many comments from Egyptians about how to improve it. Already, on the advice of Egyptians and foreigners in Cairo, I have added about thirty entries and subtracted about twenty-five from my list. I feel that I am much better informed about the lives of famous modern Egyptians, not only in politics and the military, but also in entertainment and literature. I have found many works of individual and collective biography that I had not previously seen and have also made better use of some that I knew about already but needed to read more carefully.

I have discussed my preliminary findings with the other ARCE fellows in March and then with the public at a formal talk sponsored by the ARCE in April 1998. I still hope to have conversations with many Egyptians, both professional historians and ordinary citizens (I believe that the history of a nation belongs to everyone, not just specialists), from whom I can gain valuable ideas about how to improve my work and most especially my evaluation of the contributions made by my subjects to the national life of Egypt.

Much of what I have learned so far can only be expressed in tentative terms. I had expected that a large proportion of the Egyptians about whom I wrote in this dictionary would have come from wealthy families and received their education at foreign-run schools in Egypt or at schools or universities abroad. On the contrary, the great majority have come from middle-class or even peasant families. They are most apt to have been educated at state-run schools and universities. Their careers often diverge markedly from those that might have been ordained by their parents or even teachers, just as happens to many Europeans and Americans. One expects *al-Azhar* to have been influential in shaping the

DEVELOPMENT NEWS

CONTINUED FROM PAGE FOUR

Chip then turned to Antiquities Development Projects sites for the second part of his lecture. Recently he and Michael Jones, the ADP director, spent several days photographing in the tomb of Seti I in the Valley of the Kings in preparation for a visit by a conservator. He showed the group breathtaking pictures from that visit — especially exciting since the tomb has been closed to the public for six or seven years. The ADP is doing a preliminary study of what would be necessary to conserve the tomb in order to make it accessible again.

Quseir, an ancient fort on the Red Sea that was a center of trade and pilgrimage is a project that is almost finished. After consolidation of the structure, including the four ancient towers, the fort will be opened as a visitors' center. (For more on Quseir, see page one of this newsletter.)

Finally Chip turned to St. Anthony's Monastery. Even though we have seen the patriarchs, angels and saints gradually emerging from the grime of centuries at his lectures over the last couple of years, it is always thrilling to see their brilliance in contrast to the once-blackened walls. The Italian conservators are again at work; they are almost finished with the whole church.

Showing a picture of the monastery at dawn, Chip ended the lecture by saying that we feel that we are making a contribution to a new dawn for many of the antiquities in Egypt. The enthusiastic crowd agreed, caught up in the excitement of what the EAP and ADP, with the close collaboration of the Supreme Council of Antiquities, are accomplishing there. 🐾

See many of these sites on the ARCE tour in February. Contact the New York office for information.



Gamal 'Abd al-Nasir (1918-70).
Credit: NYPL

lives of many Egyptians; it has been. But the government Law school, *Dar al-'Ulum*, and the Higher Teachers College have produced a large share of notable Egyptians. All scholars know that Egypt has long led the Arabic-speaking world in education, scholarship, literature, poetry, and print journalism, but I have also learned that Egypt's cultural leadership of the Arab world in such fields as theater, cinema, radio and television broadcasting, have been more extensive in time and more intensive in influence than I had realized. Much of my data is still raw, waiting for literary revision and careful analysis, but I feel that I have benefited immensely from the opportunities that I have received during my research fellowship in Cairo thus far. I am grateful to the ARCE and its staff, my old and new friends, many professors and graduate students in modern Egyptian history, and in a sense to all the many Egyptians whom I have met this year, for what they have taught me about my "bold project," a biographical dictionary for modern Egypt. 🐾

ERRATA

July 1998 Newsletter

Conservation of Sabil-Kuttab Completed, p. 3, missing credit should read:

Mary McKercher, Research Associate, The Brooklyn Museum of Art

A Vanished Egypt, p. 8, captions should read (upper photo):

"To my dear Kandice: my colleague and friend, on the occasion of the honoring of Mr. Zaki Tuliemat."

Sincerely, Abd al-Hady, May 29, 1931." Lower photo: "The actress Esther Chatawy Salama of the Troupe Teatro."

HAVE YOU REMEMBERED THE ANNUAL FUND?



EXECUTIVE DIRECTOR
EDITOR
ART CONSULTANT

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NARCE



the Eastern Cemetery. Janine Bourriau discussed the Egyptian pottery found at Kerma and its implications, while Dietrich Raue of the German Archaeological Institute, Cairo, presented the extensive finds of Nubian pottery from Elephantine in the Early Dynastic Period and Old Kingdom. Afternoon sessions dealt with the Pharaonic and Christian Periods.

Main papers on the Pharaonic Period in Nubia were the focus of Sunday's session. Eleonora Kormysheva, of the Institute of Oriental Studies, Moscow, spoke on the origin and evolution of the Amun cult in Nubia; Jean Leclant discussed the French excavations at Soleb and Sedeinga; and W.V. Davies discussed the new explorations of the British Museum's Sudan Archaeological Research Society at Hagrel-Merwa, near Kurgus, above the Fourth Cataract. This latter work has led to the discovery that the famous Kurgus inscriptions of Thutmose I and III are accompanied by others of Ramses II and many Egyptian officials. So many previously unrecorded inscriptions are present so as to suggest that this was a major frontier outpost of the Egyptians throughout the Eighteenth and Nineteenth Dynasties.

Another major discovery was that of Krzysztof Grzymski of the Royal Ontario Museum Expedition in the Letti Basin, where a substantial village site was identified that could be dated by its remains to the almost completely unknown transitional phase between the end of the New Kingdom and the beginning of the Napatan Period. Sunday afternoon sessions dealt with reports on archaeological surveys in the Sudan as well as with Napatan and Meroitic remains.

Monday morning was devoted to

Napatan subjects: Susanne Gansicke of the MFA conservation staff presented the results of her study of the silver-gilt "cylinder sheaths" from the pyramids of Nuri and, with Geoffrey Graham of Yale University, proposed ingeniously that they were handles for 'ma'at feather fans. James Harrell of the University of Toledo, discussed his discovery of the granite quarry at Dayga, near the Fourth Cataract, and Derek Welsby of the British Museum presented the results of his first season's work on the Napatan townsites of Kawa and showed, among other things, a very unusual glazed figure of a female Bes, over 1 m. high, built into the wall of a house. Laszlo Török of the Hungarian Academy of the Sciences presented the main paper "Sacred Landscape, historical identity and memory: Aspects of Napatan and Meroitic Urban Architecture." This generated a response from Timothy Kendall of the MFA Boston, who showed through photographs taken in the Sudan in late July (which corresponded astronomically to the ancient Egyptian New Year) that from the summit of Gebel Barkal the sun appears to rise directly out of the pyramid of Taharga, visible six miles away at Nuri, thus suggesting that Nuri was chosen for the royal burials for this reason.

On Monday afternoon, the conferees were taken on a bus tour of Boston, then driven to Duxbury, Mass., where they visited the seventeenth century Winslow House and the early nineteenth-century mansion of shipbuilder Ezra Weston, "King Caesar." The tour concluded at the beautiful eighteenth-century house of Mr. and Mrs. Clark Hinkley, friends and supporters of the MFA, who hosted a magnificent dinner entirely cooked by Mrs. Hinkley. This was the highlight of the conference!

The relationship between Rome and Meroe was the subject of Tuesday's session. A paper clarifying the history of the period was present-

ed by Stanley Burstein of the University of Southern California, which was followed by a discussion of Roman objects found in the Sudan by Lindsay Allason-James, of the Museum of Antiquities, Newcastle. Janice Yellin, Babson College, Wellesley, Mass., and Jochen Hall of discussed the forthcoming publication of the *Meroe Tomb Chapels: Reliefs and Inscriptions*. Dietrich Wildung discussed the progress of the expedition of the Egyptian Museum, Berlin, at Naga. Salah ed-Din Mohammed Ahmed of NCAM described the discovery of major new Meroitic temples at Kerma, and Bogdan Zurawski, of the University of Warsaw, discussed the work of the Southern Dongola Reach survey and its discovery of a Napatan or possibly New Kingdom Egyptian temple at the site of Soniyat.

The conference concluded Wednesday morning with the main paper of Wlodzimierz Godlewski on the rise of the Christian State of Makouria (5th to 9th Century AD), and with fieldwork reports by Pawel Wolf (read by Angelika Lohwasser) on Musawwarat es-Sufra for the Humboldt University, Berlin; on post-Meroitic remains from Hobagi by Patrice Lenoble and from the Fourth Cataract area by Mahmoud el-Tayeb, University of Warsaw. Kathryn Bard discussed the Boston University excavations at the Axumite site of Bieta Giyorgias, Ethiopia and discussed its possible links with material from the eastern Sudan.

The meeting closed with the announcement that the next conference would be held in Rome in 2002. Anyone wishing to join the ISNS should send his name and address to: Timothy Kendall, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. Copies of the book of abstracts are still available for \$14.00 with checks made payable to the "Egyptian Dept., MFA".

Roman and Mamluk Quseir el-Qadim, which lasted some 200-250 years each, Quseir itself has done markedly well at nearly half a millennium-old. However, there have been times here too when the town was close to collapse. One such moment was the late nineteenth century, when the steam-ships chugging down from the new Suez Canal robbed it of much of its traffic. On that occasion the town was rescued by the discovery of lime phosphate in the coastal ranges. With the dwindling of the phosphate-processing industry, which has kept the town alive for much of this century, it is again a time of radical change at Quseir. This time, however, the town has no spices, silk or porcelain to offer to the world; not even phosphates. The future, it would appear, lies in marketing the attractions of the town itself and its exotic past. The ADP Visitors Centre has started this process, one which will hopefully lead to renewed prosperity without the environmental disasters that have accompanied the explosive growth of nearby Hurghada, which has turned from fishing village to mass-tourist resort in less than twenty years.

THE FORT

When the project began, the little that was known about the fort had been gathered together by one of Quseir's best-known and loved citizens, Mr. Kamal Hussein el-Din Ali, universally known as Mr. Hamam. Indeed, it is largely thanks to Mr. Hamam, former Director of the Phosphate Processing Plant and Member of Parliament, that the Tabiya survives at all. In the building boom of the last thirty years, the idea of replacing the seemingly dead ground occupied by the fort with something useful like new homes had repeatedly been suggested by local



Figure 2. Photograph of northern corner of the Fort

politicians. Only through the persistent lobbying and objections of Mr. Hamam, with repeated letters to the antiquities service, was it saved. Even so, one of its four towers was uncereimoniously sliced off when a coast road was built through the town in the late 1960's (Fig. 2).

By spring 1998, the Tabiya was a ruin. It had been saved from a sudden end but was heading towards oblivion at an alarming rate. The members of the project did not view this with any surprise until discovering after some time that it had remained in use by the army until 1975! Indeed many of the buildings standing today only exist owing to extensive reconstruction by the antiquities service in 1986. With the exception of a gaping hole at the northern corner, presumably created at the same time that the adjacent tower was demolished, the limestone curtain walls were largely intact, albeit cracked, unstable and highly eroded in places. The same could not be said of the crumbling triangular seaward bastion which formed the entrance works and the southern tower/bastion which was little more than a pile of rubble.

The parapet walls of the fort had largely disappeared or been replaced by modern reconstructions. The courtyard which occupied most of the fort's interior space was full of

piles of rubble, particularly in the southern corner, probably formed during mechanized leveling in the 1980's. Sections of the vaults in the gatehouse and underground cistern had collapsed. All of the fort's internal rooms, mostly built along the inside of the north-eastern and south-eastern defenses, had lost their roofs and much of their walls.

We were able to establish that, from the departure of the army in the 1970's until the antiquities service work in the mid-1980's, the fort had been used as quarry for building materials for the swiftly-expanding town. Photographs generously provided by the antiquities inspector who had directed the work in the 1980's indicated the extent of the damage; the walls in many areas had been robbed of their ashlar facing and many of the internal buildings had almost completely disappeared. Following the restoration work by the antiquities service, *gafiyas* were installed to guard the fort for the first time. Unfortunately, this has tended to mean that Quseir's citadel has been subsequently less frequented by the townsfolk rather than the reverse. Whereas previously it was used as an unofficial leisure area, often the venue for impromptu football games, it was now officially off limits. Its most frequent use recently has been as a rubbish dump, largely for dead



Fig. 3 Excavations in progress

animals (including a cow in the cistern), or a toilet. The evidence for both of these was inescapable in the early days of the project, even with ones eyes shut.

ARCHAEOLOGICAL INVESTIGATIONS

One of the first challenges faced by the project was the apparent scarcity of information concerning both the town of Quseir and its fort. It soon became clear that, as is so often the case in Egypt, the problem was not that there was a lack of information — quite the reverse — simply that few people, with the honorable exception of Mr. Hamam, had ever had the time or inclination to start wading through it. After all, every indication was, and still is, that both the town and the fort were Ottoman foundations, a period which has hardly been a priority in Egyptian archaeological research. The project had therefore to acquaint itself with what it was setting out to conserve and present to the public. It also had to be sure that the digging of foundations and clearing of debris that were a necessary element of such a project would not cause damage to buried archaeological remains.

As a result, an archaeological team was brought in to discover more about the fort's development while ensuring that minimal damage was caused to the historic remains. A preliminary investigation of the site in October 1997 revealed that the fort

was indeed Ottoman and not earlier in origin, and that the construction of the Visitors' Center was unlikely to disturb archaeological deposits of great significance.

The main season of archaeological work immediately preceded the conservation and construction work. After the completion of a detailed three-dimensional digital survey of the fort, excavations continued for six weeks (Fig. 3). These concentrated on the few areas undisturbed during the Napoleonic occupation of the fort (1799-1801). Combined with archival and historical research, this work has now begun to provide us with a reasonably clear overall picture of the fort's development.

The Tabiya was probably established in the second half of the sixteenth century. Apparent proof of its existence at this time comes from a letter found in the Ottoman levels of Qasr Ibrim (on the Nile south of Aswan) written by a member of the Quseir garrison in 1590. The fort as originally constructed was extremely well-built, with most of the internal rooms apparently ranged round the inner walls of the fort. The earlier levels of the fort's occupation debris suggest that it was well-maintained. A modicum of early seventeenth century south Chinese porcelain was found within some of the former casemate chambers. Generally, however, there was little sign of trade goods within the fort, suggesting that it was used by merchants or their caravans.

Following this initial occupation, perhaps in the second half of the seventeenth century or the early eighteenth century, there appears to have been either an abandonment of the fort or a period when central authority and standards of maintenance declined. For example, in one area at least, one of the original substantial Ottoman stone cross-walls had been built over by some very insubstantial mud-brick structures. Around the

mud-brick walls was uncovered what appeared to be animal bedding immediately beneath deposits almost certainly attributable to the French occupation. Within this material was found an Arabic letter helpfully dated to 1798.

The French occupation is well-documented in official histories as well as manuscript sources. Quseir was seen as a key point of access from Egypt to (and therefore from) India, and was thus a priority for Napoleon. It was also a point of contact with the opposite Arabian shore from where the Mamluk resistance was drawing support and supplies. The French army entered a half-deserted Quseir in May 1799. They immediately set about rebuilding the fort in the modern European style (pointed bastions, glacis, etc.), while apparently demolishing half the town to make way for a new shore battery and, perhaps, to provide building stone. An Anglo-Indian squadron did duly turn up three months later and there followed three days of fairly intense bombardment from the sea (involving the firing of an estimated 6,000 cannonballs at the fort) accompanied by a number of landings, all of which were repulsed by the French. The British retired and ultimately only

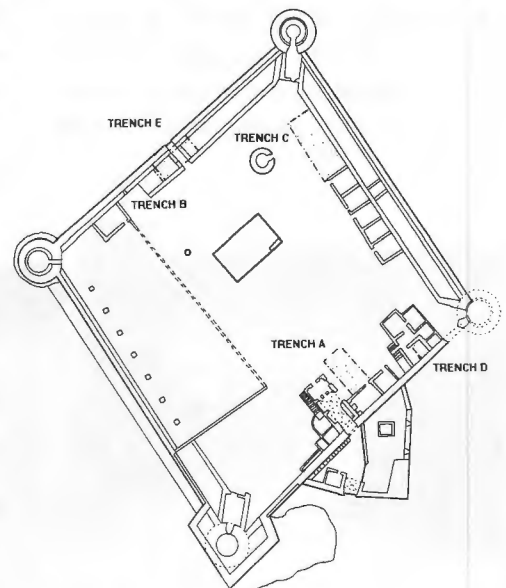


Fig. 4 Plan of the fort showing locations of trenches

occupied the fort after the French garrison retired with the rest of their army in 1801.

The original French plans to restore the fort as a fully-equipped modern fortification never came to true fruition as a result of these events (Fig. 4). It would appear that only the bastion guarding the entrance and that built around the core of the original Ottoman south tower were ever completed. At this point, presumably the time of the British attacks, these elaborate plans were abandoned. Instead, the walls were thickened to an overall width of some five meters by the addition of internal massifs formed by rubble masonry revetment walls set parallel to the inner face of the curtain wall. The resulting space was filled with debris, presumably scraped off the interior surface of the fort. The result is not pretty but would undoubtedly have been effective at resisting cannon fire, which was presumably what they were intended to do. The French also excavated a brick-vaulted internal cistern into the living rock.

The fort retained some strategic importance as long as control of the Hijaz continued to be important to Egyptian foreign policy. Thus the campaigns of Mohammed Ali against the Wahhabis of Arabia made considerable use of the fort and the harbor. Indeed, close analysis of the building has shown that much of it was rebuilt at this time. The last major changes to the fort were apparently carried out when camel-stabling was inserted in the south-western part of the fortress, probably in the late nineteenth century.

The analysis of the finds recovered during the excavations, notably the 45 late eighteenth-century Arabic documents, largely letters, recovered from structures adjacent to the rear gate, continues. It is intended that a full report of the survey, excavation and building study should be published as soon as possible. ■

QUSEIR FORT VISITORS' CENTER

BY MICHAEL MALLINSON

MALLINSON ARCHITECTS, LONDON, ENGLAND

On completion of the ARCE excavations at the fort in February this year, Mallinson Architects began the creation of a Visitors' Center of the history and culture of the Red Sea Province within its walls as part of the ARCE Antiquities Development Project. The vision was to transform the existing rooms and layout of the fort into exhibitions on the various aspects of the area, describing the story of the Red Sea through the fort's architecture.

The corner towers have exhibits related to their orientation (Plate 1: the fort); the South Bastion: the trade by sea to the south (Plate 2: the south bastion restored); the West Bastion: the trade overland to the Nile; the North Bastion: the bedouin tribes; the Central Tower: the religious pilgrimages; and the Cistern: mines and monks — the hidden treasures of the desert. Finally the Eastern Main Entrance will contain exhibits on the town of Quseir and also have a teaching room for the schoolchildren. To give a sense of the orientation of the fort and its exhibits, the center of the fort contains a carved stone map (Plate 3: the map) of the area in the Roman period (chosen because at this time Quseir el-Qadim may have

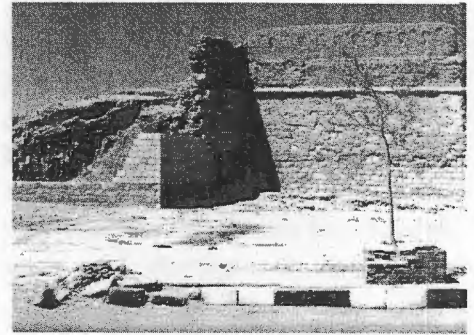


Plate 2. The south bastion restored

been known as Myos Hormos, one of the great trade ports of the classical world) with the cardinal points defined by paths pointing to the corner bastions.

To achieve this project a team of academics, artists, craftsmen and a local contractor were assembled to create an expert team. On site was Nick Warner, a United Kingdom architect who supervised the project through the inevitable delays and diversions of working in Egypt. The map was produced by two letter carvers, Nils Kulleseid and Theo Gayer Anderson, whose conservation skills also were responsible for the restoration of the forts' walls and vaults. A seated stone figure of an Ancient Egyptian official is being carved by artist Simon Bradley to celebrate the origins of the town in this



Plate 1. The fort



Plate 3. The map

remote and forbidding place by the first traders from the Nile Valley (Plate 4: carved stone figure). The contractor on-site was Keminco, directed by Richard Keen and Ehab el-Minyawi, who provided the materials, skilled labor and contracted the local labor for carrying out the complex works. Engineering for the project was provided by the UK company CPG consultants.

The exhibition is made up of models and display panels, while the only real exhibits are from the modern period for security reasons. A number of modern objects are thus juxtaposed with the descriptions of the past. In the South Bastion in the exhibition on Red Sea trade is a model of a boat used by the ancient Egyptians to trade with Punt (Plate 5). Outside

we have built in the traditional style a *qatiyra* sailing boat used on the Red Sea (Plate 6). Beside the map of Roman Egypt we have two cannons from the Napoleonic occupation of Egypt which guard the new paths created on the site. Beside the mines exhibit we have modern mining equipment from the phosphate company. The purpose of these displays is to give substance for visitors to the activities described on the display panels, the dirt and grit of mining, the militaristic overtones of Roman Egypt, and the scale of the Red Sea boats.

The display panels written in both Arabic and English have been provided by academics working in the area, principally Willeke Wendrich and Hans Barnard from the Berenike

Project, but also Professor Peacock on the Mons Porphyrites Project, Dr. Doug Haldane on the Institute of Nautical Archaeology excavations at Sadana Island, Michael Jones, Charles Le Quesne, Peter Sheehan, Nick Warner, Ahmed Rashed and Michael Mallinson for the descriptions of the ADP/ARCE works at Quseir and the Monasteries of St. Paul and St. Anthony. The 36 display panels not only describe the history but through maps and photographs display the

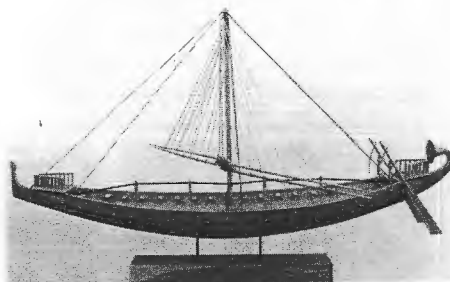


Plate 5. Punt boat



Plate 6. Red Sea boat



Plate 4. Carved stone figure of ancient Egyptian official

attractions and locations of the area.

The final stage of these works were due to be completed in October 1998 and a second stage of work will start soon thereafter. With money generously given by Peder Wallenberg, who owns the controlling interest of the nearby Movenpick Hotel, the works will involve creation of the school teaching rooms, further displays and models and a cafeteria inside the fort with toilets outside. ADP/ARCE will also be carrying on their work at the fort restoring the damaged front facade of the Napoleonic defenses and stabilizing the rear walls. 🐦

EXHIBITIONS

CONTINUED FROM PAGE FIVE

who worked with archeological expeditions were Howard Carter, Nina and Norman de Garis Davis and Joseph Lindon Smith. Before color photography there was no way of reproducing the paintings on the interior walls of the tombs and temples other than by using artists who reproduced what remained of the scenes. Reproducing the form, texture and color of these works under extraordinarily difficult conditions was nothing short of heroic.

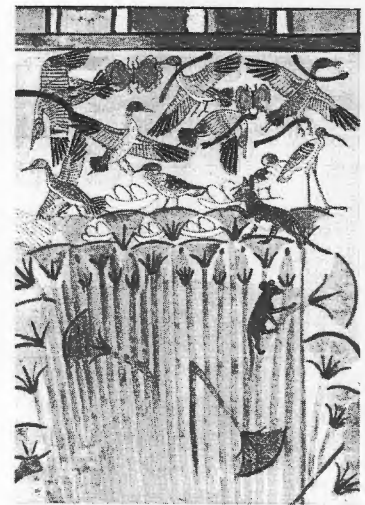
1998 also marks the 200th anniversary of the funding of the field of Egyptology, by Napoleon Bonaparte. It had its start with Napoleon's invasion of Egypt in the summer of 1798 with an army of 24,000 soldiers and a group of 167 French savants—scientists, artists and engineers commissioned to study various aspects of the country, its natural history, geography and antiquity. In the course of the French occupation the Rosetta Stone was unearthed, scientists collected specimens, created maps and drew the ancient monuments. Eventually a mammoth, multi-volumed publication was produced—the Description of Egypt. A first and second edition owned by Brown University were on view as part of an exhibit of rare books from Brown's Special Collections.

Charles Edwin Wilbour retired to Paris after a career in publishing and studied Egyptology under Gaston Maspero. Beginning in 1880, Wilbour spent his winters in Egypt copying inscriptions or checking the copies of others. In 1886 he purchased a houseboat, The Seven Hathors, which was large enough to accommodate his family, library and guests. He spent the winter months sailing the Nile, making squeezes and recording inscriptions, or collating copies made by others. His letters

made reference to the steady deterioration of the pharaonic monuments. Thus began the American commitment to Egyptian epigraphy which would subsequently become the major enterprise organized by James Henry Breasted of Chicago and funded by John D. Rockefeller, Jr. Based on the later effort in recording and publishing monuments, Theodora Wilbour endowed the Department and professorship in her father's memory. The exhibition displayed early samples of Wilbour's epigraphic work, collation sheets by the Chicago epigraphers and the publication by Amice Calverly of the Abydos Temple, which was supported by a grant from the Brown alumnus, John D. Rockefeller, Jr.

Joseph Lindon Smith had trained as an artist at Boston's Museum of Fine Arts and in Paris prior to his first trip to Egypt. During his extensive travels in Europe and Asia, he produced scenes of early architecture. On his first trip to Egypt he met the artist Henry Roderich Newman, who was painting at Abu Simbel. The site enraptured Smith, who immediately set about painting four large watercolors of the Great Temple's colossi, as well as some interior subjects. Phoebe Apperson Hearst so liked his work that she immediately purchased his first eight Egyptian paintings. More importantly, she introduced Smith to George Reisner, who encouraged the young man to continue his study of archaeological subjects. By using his oils "dry," he was able to develop a technique that recreated the textures of the wall surfaces complete with chips and cracks, as well as the relief itself. Viewers seeing his canvases thought they were the original reliefs. Eventually Smith became a member of Reisner's expeditions and an honorary curator of the Department of Egyptian Art at the MFA.

Howard Carter started his illustrious career at age 17 as a watercol-

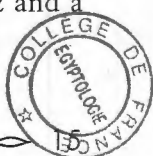


Birds. Detail from facsimile of wall painting in Tomb of Menna Egyptian (Thebes) Dynasty 8. The Metropolitan Museum of Art, Rogers Fund, 1930 30.4.48

orist. He first worked with Percy Newberry, and then joined Edouard Naville, who needed his skills to reproduce the temple of Queen Hatshepsut at Deir el-Bahari. The watercolors in this exhibit were primarily from his work for Theodore Davis, who located five royal tombs in the Valley of the Kings.

The Metropolitan Museum of Art for many years maintained a field expedition on the west bank at Luxor in order to preserve the tombs of the New Kingdom. As curator of Egyptian Art, Albert Lythgoe a native of Rhode Island, assembled the staff for field work. The graphic expedition was headed by Norman de Garris Davies accompanied by his wife Nina and another artist Charles K. Wilkinson. They worked in egg tempera at the wall, often to scale to obtain the exact facsimiles that caught the brilliance of the originals. Their work was crucial due to continuing damage to the tombs from natural causes and vandalism. The show included the large originals as well as smaller published versions.

Brown University has also marked this anniversary with a series of lectures, a talk by Barbara Mertz and a costume ball on Halloween. A





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EXHIBITIONS

PROVIDENCE

GIFTS OF THE NILE:

ANCIENT EGYPTIAN FAIENCE

Organized by the Rhode Island School of Design, the exhibition displays over 100 prime examples of ancient Egyptian faience from collections around the world. RISD Art Museum, 401-454-6500. Aug. 28-Jan. 3, 1999.

SEATTLE

SEARCHING FOR ANCIENT EGYPT

Featuring 134 items from the Univ. Of Penn. Museum, most notable the newly restored Chapel Tomb of Kapure. Curated by David P. Silverman, the exhibition documents aspects of Egyptian culture and society, and the role that the Museum played in the discovery of the material culture. Seattle Art Museum, 206-654-3100. Oct. 15, 1998-Feb. 17, 1999.

WASHINGTON, D.C.

ARTS OF THE ISLAMIC WORLD

Includes about 55 works: Koran pages, metalwork, ceramics, glass vessels, manuscript pages and calligraphy, from 9th to 19th century. Freer Gallery of Art, 202-357-4880. Ongoing.

CHARLES LANG FREER AND EGYPT

Among nearly 70 items shown are glass vessels, faience amulets, bronze figurines, limestone plaques, stone and wood sculptures, dating from the New Kingdom through the Roman Period. Freer Gallery of Art. 202-357-4880. Ongoing.

GRANTS

The purpose of this Foundation (headquartered in Lausanne, Switzerland) is to continue acting for the benefit of Egyptology as Michela Schiff Giorgini did during a large part of her lifetime. It intends to allocate annually one or several grants promoting an Egyptological activity and to help researchers in the publications of their works. It defines Egyptology in its widest sense in Egypt and the Sudan: philology and archaeology, history of religion and art from prehistoric times until present-day Copts.

The Foundation Council chooses the type of aid for the grant, taking into account proposals made by the (screening) Committee on the basis of applications. The overall amount of the grant or grants has ranged from a total of 15,000 to 30,000 Swiss francs.

Each application file is to be submitted in eight copies either in English or French with a short curriculum in either language. It should describe the value of the research undertaken or planned and specify the type of financial aid desired (subsidy or direct payment of part of the expenditure). Amounts requested should be justified by all appropriate means (certified expenses, budget forecast, etc.) Texts and documents will not be returned to applicants. Send applications to: Michela Schiff Giorgini Foundation, c/o OFISA S.A., Chemin des Charmettes, 1003 Lausanne, Switzerland. Deadline is March 15th. Laureates will be informed before the 15th of July of the choice of their application and the material conditions for receiving the grant.

SYMPOSIUM

COSMOLOGICAL AND CONTEXTUAL APPROACHES IN EGYPTIAN ART HISTORY

The Lila Acheson Wallace Program in Ancient Egyptian Art Symposium at the Institute of Fine Arts, New York University. Chaired by: Drs. David O'Connor, Ogden Goelet and Richard Fazzini. 1 East 78th Street. Saturday, January 16, 1999, 10:00 a.m. - 5:00 p.m.